May 1971

Crosby

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"BING" - the official magazine of the I.C.C.

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The magazine is published quarterly in February, May, August and November, and issued free to registered members.

Membership rates

British Isles, Commonwealth and Europe £1.05p (21/-)
United States of America $3
Other countries - British Isles equivalent

An "X" here indicates that your subscription has expired

Please make all subscriptions payable to the International Crosby Circle and forward to the Secretary.

All editorial communications should be addressed to the Editor.

When writing to any of the Representatives, please enclose a stamped addressed envelope.

EDITORIAL

Sincere thanks to all members who have taken the trouble to write to me, since the appearance of the February edition. I have managed to reply to most of the letters, but if you happen to be amongst those who didn't hear from me, I acknowledge your communication via this issue of the magazine.

In my previous editorial, I referred to the changes which will be taking place in subsequent issues, and this month's innovation is the enlargement of the "Crosby Shoppe" section. You can read more about this by turning to the appropriate pages.

I'm sure that everybody will find something to interest them this month. But don't forget....keep those letters rolling in so that I can get some idea of the improvements which are still necessary in order to produce an even bigger and better magazine.

Best Wishes! JOHN BASSETT

NEW MEMBERS

The INTERNATIONAL CROSBY CIRCLE is pleased to announce the names of three members who join us with this, the May edition of "BING". They are:

Miss Olive Gregory (Cheshire, England)
John Ewens (Essex, England)
and Bert Bishop (Essex, England)

The Editor wishes to thank all collectors who have requested a sample copy of this month's issue. It is hoped that they will be tempted to send along a subscription to Reg, entitling them to I.C.C. membership.

TAPED CROSBYANA

I.C.C. Publicity Officer, BOB ROBERTS, can supply almost any item of Crosbyana on tape.....from V-Discs, publicity discs, radio transcriptions, T.V. programmes, film soundtracks and commercial gramophone records.

Tapes are recorded at a choice of speed and spool size. Full details obtainable from Bob, whose address appears on the inside front cover.

STOP PRESS!!

Bing's first full-length feature film, "King Of Jazz", will be shown at the National Film Theatre in London, on Monday 21st June at 6.15.

The following article, written by your Editor, appeared in the "Gunn Report" (issue no. 26, February/March 1971) and is reprinted by kind permission of John Gunn.

CROSBYITES are an enthusiastic bunch, capable of unpredictable actions. In recent months, fellow collectors have been venturing into their local shops and purchasing the stereo version of "High Society", despite the fact that they already possess the mono L.P. But wait a while....you ain't heard nothin' yet! The stereo disc is being acquired because of the absence of Bing! It appears that the Capitol engineers have omitted one sentence spoken by Bing in the duet "Well, did you ever" with Sinatra. Mid-way through the song, Bing throws in a "boo boo boo" and Sinatra remarks, "Don't dig that kind of crooning, chum". But Bing's reply, "You must be one of the newer fellers", was retained only for the mono version. The explanation given by Capitol at the time was that the sentence was unsuitable for stereo re-channelling, hence its removal from the master tape.

If you possess the mono L.P. or even the original Capitol 78, listen again to "Well did you ever" but focus your attention carefully on Bing's reply. It doesn't need a practised ear to detect that the sentence appears to have been "tacked on" after the recording was made. This is indeed correct, and by way of explanation we have to be acquainted with the technicalities of film making. For example, when shooting the scene in question, the action and background noises are filmed and recorded as they happen, but the singing is not. Bing and Frank mime to a previously made recording of the song. Thus, when the scene is completed, the soundtrack will consist of a combination of two separate recordings....one of them being of the song, and the other being of the miscellaneous noises made at the time the scene was shot, such as moving of chairs, tinkling of glasses, etc. When a record company decide to issue a soundtrack L.P. they only use the music track, in which case you don't play the record and find yourself listening to the background noises as well.

If this is reasonably clear, I can now explain why Bing's reply sounds like an addition to the recording. This is because he didn't make the reply on the original recording to which he mimed, but he spoke it "live" as the scene was shot. Therefore, the sentence was recorded on the track which would normally be omitted from the L.P. However, at this point in the song, Capitol did in fact retain that particular part of the background track, in order to feature Bing's reply on the commercial issue.

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* C R O S B Y O G R A P H Y *
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Soundtrack Research

It is coincidental that the following letters, both of which make reference to Bing's early film career, should have been written by a professional film editor (Peter Tanner) and a professional recording engineer (Phil York)! Consequently, I feel that they warrant special presentation rather than being included in the "Editor's Postbag" section. Therefore, I have decided to introduce a "Soundtrack Research" feature, which I hope will encourage other members to make further contributions in similar vein.

PETER TANNER, of Hedgerley, Bucks, writes: "Regarding your article in the recent issue of the "Gunn Report", I was interested in your remarks about the recording of film music tracks and their eventual issue in

L.P. form. You were, of course, entirely correct in your explanation. Songs and visual music numbers (for example, when a band is seen on the screen) are almost always pre-recorded. Film shots of live musical events such as "Woodstock" and "Jazz On A Summer's Day" being the exceptions, and these are filmed are with a number of cameras at the same time. The main reason for pre-recording is that the musical quality can be better controlled in a spacially designed music stage. Futhermore, it is because the song or other type of musical number is usually photographed from a number of different angles separately, in individual shots. If filmed "live" there would be considerable tempo and distance of sound variations. Why not use more than one camera? The reason is that film technicians prefer to light each set-up separately and so achieve a very much better photographic effect than just flat lighting of the whole set, as is usually the case in T.V.

This pre-recording system, known as "playback", requires considerable skill from the artiste to be able to synchronise his or her voice perfectly with the sound coming from a loudspeaker on the set. It goes without saying that Bing is a past master at this. Though a soundtrack is recorded during the filming, it is usually only a guide for the film editor, as the distorted music from the loudspeaker prevents any of the little natural effect sounds being usable, and often any dialogue, too. All these sounds have to be added later, such as rustle of clothes and footsteps, etc. by specialists in this technique who do it to loops from the film. Often the dialogue has also to be spoken again by the same method. The artiste listens to the 'original' through headphones.

In many cases, songs are pre-recorded with only a piano accompaniment and the full orchestra is added later. One reason for this being that when the film is finally cut, it may be found that the music has to carry on after the actual song and under a following dialogue sequence. For reason of changeable length, this cannot be pre-recorded. Musical accompaniments to songs are recorded again with the conductor listening to the original on headphones as he conducts. Sometimes the leader of the orchestra and invariably the drummer are also listening through headphones. Sometimes, metronome beats or "click tracks" are used, the latter when there is variation in tempo. The music for a big musical can often take several weeks to record and is a highly specialised job for all concerned. There is obviously not enough time for me to explain the whole business thoroughly.

Before the final film can be shown to the public, all the various sound tapes have to be run simultaneously (or in batches for pre-mixing) through the channels of the studio's dubbing console. Here they are balanced and mixed together correctly. The console is able to make both a mixed track of everything for the final film soundtrack, and (1) Music only or song and music only; (2) The effects sounds; (3) The dialogue only. Tracks (1) and (2) are used to make foreign versions where the dialogue is dubbed into different languages. Songs are invariably left in their original form unless a foreign version has been recorded at the time of filming, as was the case with Maurice Chevalier's films, for instance.

Track (1) is used for making a record of the music and is invariably in itself three track stereo nowadays. Record companies can, of course, ask for track (2) or track (3) if so desired. Film soundtracks do not reproduce too well on records for the recording technique is different and has been slanted for eventual use on optical sound in most cases. Sometimes a record version is made of the music at the same sessions or at a later date, but using the film score. All rather complicated I fear!

As far as undiscovered Crosby records are concerned, it is unlikely that anything "new" will turn up, although soundtracks of Bing's early

films are still a fairly untapped source. Unfortunately, film companies are even more prone to junk material than are record companies. Bing's earliest films would have been recorded on large L.P. records at 16 r.p.m. in most cases, and few can still be in existence. The later films would be on optical track which deteriorates badly after a while.

I have been trying to investigate this (in so far as other musical tracks are concerned) on my fairly recent visits to Hollywood, but so far without much success. It is not so much the songs and music in the films that interests me, but the pieces that never got into the finished product. In many cases, whole musical numbers have been omitted by reason of length of the final film, or for some other reason. In every case that I have tried so far, the material has been junked long ago. This also applies to British films, and I tried to trace the music of an Ambrose picture recently with exactly the same result. A pity, because Sid Phillips arranged the Decca recordings, but Lew Stone made the film arrangements."

PHIL YORK, of Dallas, Texas, writes: "Congratulations on taking over the I.C.C. magazine. I certainly enjoy it and get useful information on improving my collection of Crosby material which includes many 78's on Parlophone, Brunswick, Columbia, Melotone, etc. through Bing's Decca releases and including many movie soundtrack recordings from the Mack Sennett films to the present day. I also collect 16 mm sound films by Bing, which is one reason why I am writing. Is there a member anywhere who can help me find 16 mm sound prints of the Mack Sennett films, "Blue Of The Night", "Please" and "Just An Echo"? I have three of the Sennett films, and would greatly appreciate any help in finding the others. I am a 29 year old recording engineer at the finest and largest recording studio in the South-western United States. I've become one of Bing's greatest fans, and he is my all-time number one favorite. I once did a small bit of work for Bing, in a recording capacity, and received the nicest letter of thanks that you could ever wish for. My favorite commercial record of Bing is his 1932 disc, "Street of Dreams", although I'm not over enthusiastic about Bing's very early discs. I went to unbelievable ends to obtain a mint copy of this record. I would appreciate hearing from any members concerning any leads on where I might get any of Bing's films, but especially the Mack Sennett comedies."

I feel sure that members will do their best to help Phil with his "wants". Either write to him direct or c/o the I.C.C. at my address.

Phil York,
SUMET SOUND STUDIOS,
7027 Twin Hills Avenue,
Dallas,
Texas 75231.

Sumet Sound Studios, where Phil works, boasts the most up-to-date recording facilities in the area, with a complete array of equipment including the first 16-track Ampex recorder in the South-west, and a new custom-built mixing console. The building houses three recording studios, together with offices for people in associated businesses, including song and jingle writers, movie producers, booking agents, music publishers, advertising professionals, concert managers and producers, film animators.....people who can meet any entertainment, recording or advertising production need.

CROSBY SHOPPE

Free advertising for members wishing to buy, sell or exchange items of Crosbyana.

Many Crosby items are urgently required by club members. Advertisers are invited to list their disposals in this section of the magazine, completely free of charge with no restrictions on space. "Copy" should be received no later than three weeks prior to month of publication.

78 Sales
Unlimited space is also available in each edition for numbers only sales lists of Bing's 78s. This time-saving method of listing 78 disposals is quite acceptable, as most readers already possess full details of titles, particularly U.K. Brunswicks.

Set Price Sales
These will be operated on a "first come - first served" basis, and unless otherwise indicated by the advertisers, remittances should be sent with orders.

Auctions
Closing dates for auctions will be arranged at the discretion of the advertisers, and members are asked to enclose a stamp or S.A.E. when sending their bids.

CONDITION CODE: It will be seen that some of the following advertisements contain various condition gradings. For the benefit of those members who are unfamilar with the code used, the following brief explanation should put them wise.

N - NEW. A mint copy.
E - EXCELLENT. Almost new with little or no groove wear or damage.
VG - VERY GOOD. More wear and some damage but listenable.
G - GOOD. Considerable wear, damage and surface noise.

A plus (+) or minus (-) sign following the code indicates that the condition is slightly better or worse than the code implies.

Advertisers are requested to use this code whenever possible, but should a more detailed desciption of any item be necessary, then this will have to be included.

The EDITOR urgently requires a copy of "Oh Tell Me Why" (45-single) in mint condition. Any reasonable price paid.

WARWICK ROUND, of "The White House", Wychbold, Worcestershire, requires copies of the following:

10" Brunswick L.P. LAT 8592 "Holiday Inn"
LAT 8602 "Blue Skies"

Any copy of "A couple of song and dance men"....either 78 or 45.

ERNIE ROBINSON, of 15 Douglas Road, Adswood, Stockport, Cheshire, SK3 8RQ, has the following records for sale at the prices indicated:

"Bing - A Musical Autobiography" (5 L.P. set)	N	£4.50
"Bing Crosby's Treasury" (Longines 6 L.P. set)	N	£4.50
"Christmas Around The World" (MCA)	N	£1.25
"Merry Christmas" (MCA)	N	£1.25
"Bing's Hollwwood" (Nos.9-15 inclusive)	N	£1.25 each
"Rare Style" (AH)	E	£1
"Bing In Paris" (AH)	E	£1
"Songs I Wish I Had Sung" (BRUNS)	N	£1
"Bing Crosby Sings" (BRUNS)	N	£1
"On The Happy Side" (W.B.)	E	£1

KEITH PARKINSON, of 18 Grange Drive, Coupe Green, Hoghton, Preston, Lancs. PR5 OLP, has the following records for sale at the prices indicated. Condition guaranteed. Packing free. Postage extra.

78s:	Capitol CL 14643 "Now you has jazz"	E+	20p
	Columbia CB 117 "Livin' in the sunlight"/"You brought a new kind of love to me"	VG	20p
	Columbia DB 1881 "Sweet Georgia Brown"/"After sundown"	G	10p
	Can.Decca 23655 "The things we did last summer"/ "Sweet Lorraine"	E-	30p
	HMV B.5471 "Make believe"/"Old man river"	VG+	20p

Brunswick	1424	E+	25p	03604	E- 20p
	01785	E-	25p	03618	E- 30p
	02054X	E+	20p	03646	E+ 25p
	02179	G	20p	03672	VG+ 15p
	02291	VG	35p	03744	G- 5p
	03220	VG	20p	03882	G- 5p
	03533	E+	25p	03902	E- 25p
	03533	E	20p	04121	E- 25p
	03587	E+	30p	04606	VG+ 25p
	03603	VG+	20p		

EPs:	Brunswick OE 9069 "Merry Christmas" (Vol.1)	E+	35p
	OE 9415 "A Christmas Sing With Bing"	N	35p
LPs:	"Bing Crosby's Treasury" (First edition) plus bonus L.P. Total of 7 L.P.s	E+	Any offers?
	Parlophone PMC 7006 "Voices of the Singing Twenties"	E+	£1.25p
	MGM C.999 "The Very Best of George Gershwin"	E+	75p

The EDITOR requires copies of the following records in best condition possible. Please indicate condition and state price required.

Brunswick LA 8571 "Stephen Foster Songs"
LA 8595 "Blue Of The Night"
LA 8686 "Merry Christmas"
LA 8734 "Beloved Hymns"

CLP 1088 "The Very Best of Bing Crosby"
A298:21 "An axe, an apple and a buckskin jacket"
GLP 352 "Never be afraid"
RD-27225 "The Bix Beiderbecke Legend"
RD-7731 "The Duke steps out"
WM 4046 "101 Gang Songs" (Pt.2)
DL 5020 "Christmas Greetings"

DL 8781 "That Christmas Feeling"
DXD-166 "Face to Face with Pete Martin"
DLP 1106 "Salute to Bix"
FL-30965 "The Wilfred Thomas Show"
88000 DY "All Star Festival"
Asco 110 "John McCormack in Opera and Song"
LOC-L090 "Les Poupees Des Paris"
F 2018 "South Pacific"
F 2020 "America, I hear you saying"
BLK 86034-P "Merry Christmas"
WLSM-25-M "What Child is this"
7" Swaggie JCS 33715 "Bix Beiderbecke"
Crosbyana Collectors Library "Thanks"
Only For Collectors, nos.12, 22 and 34

Also required: Bing's autobiography "Call Me Lucky", either paperback or hardback. Excellent condition if possible.

DON LOVE, of 23 Marina Gardens, Cheshunt, Herts, requires copies of the following records:

Odeon ONY 41228	"I'm crazy over you" (Eddie Condon Orchestra)
Columbia 4310	"I've got the girl"
41496	"The secret of Christmas"/"Just what I want for Christmas"
1945 D	"Oh Miss Hannah"
HMV EA 286 (Aus.)	"Miss Annabelle Lee"
B 5497	"I'm winging home"
B 5461	"Changes"/"Mary"
Parlophone E 6148	"I'm crazy over you"/"If I had you" (Will Perry's Orchestra)
R 331	"Let's do it" (Dorsey Brothers)
R 339	"Susianna" (Sam Lanin's Famous Players and Singers)
R 385	"The spell of the blues" (Dorsey Brothers)
Ariel Z 4364	"Susianna" (Ariel Dance Orchestra)
Lucky J 5006	"I found you"/"Snuggled on your shoulder"
Victor 20418, 20646, 21104, 21398, 24078, 35934.	
USA Brunswick 6248	"I found you"/"Snuggled on your shoulder"
20106	"Face The Music" Medley

Brunswick 1326, 04110, 04116, 04117, 04123, 04127, 04128, 04130, 04131, 04132, 04134, 04135, 04289, 04385, 04386, 04387, 04732, 04736, 04738, 04739, 04742, 04745, 04746, 04747, 04821, 04867, 04868, 04914, 05062, 05790.
Reprise REP 0317 "We wish you the merriest"
REP 0478 "Far from home"/"How green was my valley"
USA Decca DE 2626, DE 3736, DE 4162, DE 18860, DE 18912, DE 23661, DE 24702, DE 24703, DE 24824, DE 24853, DE 27019, DE 27111, DE 27477, DE 27606, DE 9-27643, DE 29212, DE 30555, DE 40035.
Aus.Decca DE AUY 5537 "Neighbours in the sky"
DE AUY 5821 "Let's all meet at my house"
United Artists UA 40001 "Paris Holiday"/"Nothing in common"
20th Century Fox "My Favourite Story"
Stateside "My Favourite Story"
Brunswick 10" "Le Bing - Song Hits of Paris"
Brunswick 10" "Some Fine Old Chestnuts"
Golden "An axe, an apple and a buckskin jacket"
Golden "Jack B.Nimble"
Festival "The Wilfred Thomas Show"
Festival "Face to Face"
Harmony "The Boy Friends"
Columbia "Tribute to Michael Holliday"
Decca DL 4099 "Face to Face

It is hoped that the "Crosby Shoppe" set price sales and auctions will become a permanent feature of the magazine, and should this be achieved, members will be given ample opportunity to fill the gaps in their collections.

ATTENTION!!!

Will JIMMY JOHNSON in Virginia, U.S.A. please contact Bert Day, 20 Abbotts Close, Alwyne Road, London, N.1. Bert has some records for you but he's mislaid your full address!

BING TOPICS FROM HULL

by ALF FARROW

Yes, we are still holding our weekly meetings at Chez Farrow here in Hull - Frank Briggs, Vic Gilmore and yours truly, Alf Farrow. And we get in two to two-and-a-half hours of taping, records and chat about the Maestro. But the time goes much too quickly and when Mrs.Farrow brings up a tray of tea and cakes for three, we know that it is nearly time for Vic to dash for his bus! He complains bitterly about this, saying that time should stand still for us!

Anyway, we pack in as much as we can and not one second is wasted! We have recently come into possession of Bing's offering of "Aloha means I love you" and it usually gets played about three times in one evening, because we have decided that it is a most beautiful song and Bing gives out as only he can. In fact, I rather think that it has become the firm favourite of Frank, but I am not too sure about Vic! Personally, I think it is just beautiful and I am delighted to have acquired it, but I cannot be nudged away from "Gipsy love song"!

I was pleased to read that someone else in the I.C.C. was of the same mind as me as regards "Gipsy love song" and next time I meet him at Leeds we will get together and have a long discussion about it. To me, "Gipsy love song" is a classic and I mean a classic! It may not be other enthusiasts' cup o' tea, in as much as it is of the operetta variety, but for sheer artistry, shared 50-50 by Frances Langford and Bing, it takes some whacking. I reckon by now that you will have reached the conclusion that I like the disc? The other side is good, too!

Stereo is taking pride of place in this household recently and I have had untold pieces of Crosbyana brought to more life because of it. It certainly brings out the real quality of a tune, and the Longines Treasury Album sounds as different again. So does "The Great Country Hits".

Woolworths, here in Hull, have been selling off some old stock of L.P.s and among them was a copy of "Ichabod" (AH 136) and "The Man Without A Country" (AH 130). Frank Briggs bought the second one and I bought the first, and we will do a swop on tape!

Listening to Humberside Radio recently, I heard Bing give out with "Easter parade" and the lady announcer said that she couldn't imagine it being Easter unless she heard this particular tune by Bing! That remark made me pick up the phone and call the studio to pass on my congratulations to the lady in question on her good choice, which they accepted with pleasure. Using the same call, I asked if they could play me a request for all members of the I.C.C. in the

As he is about to go on stage at one performance, Bob encounters a diminutive theatre call-boy. The following verbal exchange ensues.

Call-boy. "Good luck tonight Mr. Snodgrass."
Bob. "Well, thank you sonny! Just watch me from the wings and some day you too may be a star....what is your name sonny boy?"
Call-boy. "Crosby, sir."
Bob. "What! Crosby? What's your first name?"
Call-boy. "Bang."
Bob. "That's pretty close!"

After the usual catatrophic performance on stage, Bob later meets the same lad. They pass in the wings.

Bob. "Oh, Bang, my little friend. How are you? (as he asks this Bob kicks the boy's shin) Limp along!"

The next film we consider is a costume comedy in which Bob clowns the role in which Rudolph Valentino once smouldered. "MONSIEUR BEAUCAIRE". Another of Bing's leading ladies, Joan Caulfield, co-stars. Bob plays the part of a barber who is obliged to impersonate the Duc de Chandre. A role, which as the great lover, Bob finds to his liking, until faced with the prospect of a firing squad! Don Carlos, a Spanish visitor to the French Court, suspects Bob's deception and attempts to expose him by the subtle use of fear.

Carlos. "....some poor scoundrel this morning was shouting that HE was the Duc de Chandre."
Bob. "What did you do with him?"
Carlos. "What do you suppose we do with the lackey caught imposing royalty?"
Bob. "I asked you first."
Carlos. "We stand him up against a wall; the men raise their rifles; and bing!"
Bob. "Bing! What a horrible thought."

Most of the gals that Bing Crosby has partnered turn up in Hope's films. In this next one, "THE LEMON DROP KID", based on a story by Damon Runyon, it is Marilyn Maxwell that has to cope with the comical vagaries of Bob. As a third-rate tipster, poor Robert has to find $10,000 by Christmas Day, or face the wrath of a crooked Lloyd Nolan whom he has inadvertantly welched on.

This film features that very pretty Christmas song, "Silver Bells", duetted by Bob and Marilyn. Eventually Nolan gets 'nicked', and Bob 'gets the girl'. In the final sequence, just as Bob has proposed marriage to Marilyn, a cow wanders into the room through an open door. It raises its head and moos a trifle derisively. "Quiet Crosby", retorts Bob!

When the King of Barovia is shot, his heir, a New York disc jockey, becomes the centre of a hilarious assasination plot. Such is the unlikely situation in which Bob finds himself, in, "WHERE THERE'S LIFE". Signe Hasso plays General Trina Grimovitch the Barovian emissary who is sent to escort Bob back to his rightful place on the throne. Inevitably there are scheming villians pursuing them with murder in their hearts, intent on a coup d'etat.

During the relevant sequence, Trina, and Bob as the by now, unwilling heir, are being chased down an alley. Overhead, the heavens open up in a violent rainstorm. They pass a poster proudly displaying a large photo of Bing advertising the film, "BLUE SKIES".

Trina. "Who's that?" (pointing at the poster)
Bob. "That's a singer. Before your time."

Marilyn Maxwell again stars with Bob in "MILITARY POLICEMEN". Not having this particular film soundtrack, I am unable to elaborate on the events leading up to, or following the scene in the film where Bob switches T.V. channels and gets Bing singing, "My Heart Is A Hobo", from the film "WELCOME STRANGER"....one can only imagine Bob's crack at this intrusion into the action.

As it happens, Bing makes a crack about Bob in this very same film, "WELCOME STRANGER". Apart from the "ROAD" pictures, I can't ever remember Bing doing this in any other of his films.

Bing, as a country locum, is talking with his superior's housekeeper about the activities of the small town to which he has recently been appointed.

Bing. "Mrs. Gilbey, do you have a movie in this town?"
Mrs. Gilbey."Yes, we do."
Bing. "Good."
Mrs. Gilbey."But not tonight. Picture show's on Tuesday."
Bing. "What's showing Tuesday?"
Mrs. Gilber."Some picture with Bob Hope in it."
Bing. "I'll wait 'til a week from Tuesday."

Few readers will need reminding that this film was almost a medical re-make of "GOING MY WAY", again co-starring that talented actor, Barry Fitzgerald. However, I digress.

I vaguely recall one more Bob Hope film in which he makes a crack at Bing, the title of which eludes me. In a certain sequence, Bob picks up a human skull, strokes the pate, and remarks, "Reminds me of a crooner I know". I'd be grateful if any reader can enlighten us on this one.

That concludes the first part of this excursion into the cinematic sarcasm of Hope V. Crosby. In the next issue of this magazine, Bing's un-billed gag-spots will be dialectically discussed.

WHATEVER HAPPENED TO.....

The following press-cutting from "The Weekly News", Saturday, May 25th, 1940, was sent in by a reader....

"Dorothy Lamour, Bing Crosby and Bob Hope are teamed again for "BLUE LAGOON" as a result of their success in "THE ROAD TO SINGAPORE"."

THE GUNN REPORT Many hundreds of 78's and occasional LP's for sale or auction every month, including Jazz, Dance Bands, Brass Bands, Personality, Vocal, Light Orchestral, etc. In addition there are articles, comment, information and advice - all presented in an inimitable and lighthearted style. 90p for 12 issues. 45p for 6 issues (Inland) or accept a FREE sample copy, from JOHN GUNN, 15, LYNTON ROAD, HADLEIGH, BENFLEET, ESSEX.

John Gunn will be reviewing this edition of "BING" in the June issue of "THE GUNN REPORT".....Editor.

NEW RELEASES

TAPE CASSETTE

The Amos recordings for the "Hey Jude/Hey Bing!" album have now been issued on an "AMPEX" compatible stereo tape cassette. The number is AOX 5107, and a full-colour miniature reproduction of the L.P. cover is printed on the case. The tape is identical to the disc, except for a slight re-arrangement of titles, are these are now placed as follows:-

Side One	Side Two
Hey Jude	Just for tonight
Little green apples	Lonely street
Livin' on lovin'	It's all in the game
Both sides now	More and more
The straight life	Those were the days

Price - just over £2. Available from any good stockist of records and tapes. Unless you happen to be a compulsive buyer of anything and everything which features Bing's voice, photograph or name, this is an unnecessary acquisition, particularly as it only serves to duplicate 10 titles already possessed in another form.

The Warner Brothers cassette, "Join Bing And Sing Along" (number CWP 550) should still be available, but don't delay, as there appears to be a very fast deletion rate with these tapes. This particular cassette is identical to the album, W 1363, and also priced at just over £2.

LONGINES SYMPHONETTE SOCIETY

In March, Longines re-issued their 6-L.P. Treasury, "Bing Crosby's Treasury - The Songs I Love", together with the bonus L.P. containing 12 of Bing's original recordings taken from 78 masters. Surprisingly, the set is now being advertised in the national press. The publicity hand-out reveals this re-issue to be identical to the previous Treasury, except for a slight re-designing of the box cover illustration. For those members who still haven't obtained this set, the cash price is £8.50, or 50p deposit and £1 a month for nine months. Full details available from :-

F. W. Shepard, Esq.,
LONGINES SYMPHONETTE SOCIETY,
Symphonette House,
366 Kingsway,
Hove,
BN3 4QT.

Telephone: Brighton 44977/8.

(Do the I.C.C. a service by mentioning "BING" magazine in your letter.)

"BING CROSBY - AN ALBUM OF FAVOURITE SONGS"....including the words and music of 11 songs, together with three pages of pictures. Price: 20p. Obtainable from record shops or by writing to: CAMPBELL, CONNELLY & CO. LTD., 10 DENMARK STREET, LONDON, W.C.2.

****
* DO I HEAR YOU SAYING? *
****

The title from Bing's 24 April 1928 recording session with Whiteman, introduces one of our most popular features....

THE EDITOR'S POSTBAG

KEITH PARKINSON of 18 Grange Drive, Coupe Green, Hoghton, Preston, PR5 OLP. writes.....

It was pleasing to note the improvement in the typographical and grammatical content of "BING". Should the style of your articles in "Gunn Report" show through in future "BING" issues, then a distinct improvement is assured.

EDITOR'S comment: Flattery will get you anywhere!

KEN CROSSLAND of 31 Colwyn Road, Leeds, LS11 6LQ. writes.....

Delighted to receive the latest issue of "BING" - for an "emergency" issue, the quality was extremely good. Regarding the forthcoming publications, please reserve for me one copy each of "The A to Z of Bing Crosby" and "A Bing Crosby L.P.-Ography". Best of luck for the future as Editor of "BING".

ERNIE ROBINSON of 15 Douglas Road, Adswood, Stockport, Cheshire, SK3 8RQ. writes.....

I wonder if you saw the picture of Bing in the paper the other day, with a grey beard he had grown for his part in a horror film which he is making? I was very surprised at the part he is reported to be playing in this film.

JACK DOUGAN of 10 Trevor Street, Holywood, Co.Down, N.Ireland, writes.....

I was delighted to read in the papers about Bing's latest film role. He's certainly breaking new ground here, and who would have imagined Mr.C. in a horror film? 1970 was yet another great Bing year with Mr.C. getting plenty of air time on Radio-2 and a showing of "High Society" at the Curzon Cinema, Belfast. I found this film as refreshing and enjoyable as when I first saw it many years ago. The highlight of which was of course when Bing and Satchmo gave us the greatest get-together in the business, "Now You Has Jazz". Perhaps this will prompt our Bing enthusiasts across the miles to write to their local cinemas requesting this film to be shown. I always list every Bing recording that I hear on the air, and in 1970 I notched up 42 recordings, not bad for a 65 year old "Pop" star, is it? However, as my listening time consists of half-an-hour each morning from Monday to Friday, and a few hours at weekends, this figure is, I am sure, incomplete. Here are a few dates from the beginning of this year:

"The Spaniard that blighted my life"	Jan.2nd. TED RAY'S "THAT'S SHOWBIZ"
"Busy doing nothing"	....Jan.7th. "BREAKFAST SPECIAL"
"High hopes"	....Jan12th. "OPEN HOUSE"
"All in the game"	....Feb.20th. TED RAY'S "THAT'S SHOWBIZ"
"Well, did you ever"	....Mar.26th. TED RAY'S "THAT'S SHOWBIZ"

Seems that Bing is a favourite with Ted Ray, and I must admit he presents a first-rate record show. In closing, may I wish every success to the I.C.C. in the seventies.

NEVILLE JARRETT of New Bethel Manse, Portllanfraith, Blackwood, Monmouthshire, writes.....

May I wish you every success in your new venture as magazine editor of "BING". I thoroughly enjoyed the February issue and devoured its contents. Please reserve a copy of "The A to Z of Bing Crosby" and "A Bing Crosby L.P.-Ography" for me.

EDITOR'S comments: My aplogies, Neville, if I mis-spelt part of your address, but it wasn't too clear! If you thought the last issue of "BING" was good, I eagerly await your views on this month's edition....a vast improvement all round, with even better things lined up for our next offering!

RICHARD MUIRHEAD of 172 Colinton Mains Drive, Edinburgh, 13, Scotland, EH13 9BW. writes.....

I would like to thank you for your first copy of "BING". It proved to be most enjoyable and I found the newspaper articles of special interest, particularly as I only joined the club a year ago, being one of Bing's younger fans at 15 years of age. I'm sure you will make a fine job of the re-arrangements you have planned. I, for one, will be pleased to see a "Crosby Shoppe" in the magazine as there are quite a few Bing items that I have missed out on. I sent away for the Bing Crosby song-book and received it very promptly. It was most interesting, particularly the three pages of photographs. I don't know whether you saw today's copy of the "Express", but here in Scotland it contained an article on Bing. It seems that he is making a horror film in which he plays a mass murderer. Whether or not the film is for general release, I cannot say, but it would be great to see Bing in the cinema again.

EDITOR'S comments: Richard is one of the many new members who require a copy of the I.C.C. Mini-Discography. Unfortunately, this publication is unobtainable at the present time, but plans to issue a completely revised version are in hand. Further details will be published in August. The newspaper feature on Bing's horror film is re-printed elsewhere in the magazine. This was, in fact, a film made for American ABC Television....not for general release as the article appears to suggest. Should this have been so, I feel that greater publicity would have been given to the film and that we would have heard about it earlier, via personal communications from either Larry or Bing.

ALF FARROW of 44 Milne Road, Bilton Grange, Hull, HU9 4UG. writes.....

Greetings, New Editor, and every success in your new job with the I.C.C. I see your point about uniformity in the magazine lay-out and must agree that your attempts at this, in the last "BING", were highly commendable. Keep up the good work!

JAMES DINEEN of 42 Melvaig Place, Wyndford Estate, Maryhill, Glasgow, N.W. writes.....

My favourite period of Bing's recording career is the 30's, when the Maestro was indeed at his very best. I don't think anyone will disagreee when I say, Bing was at his prime between 1936 and 1939. In my opinion, "Mississippi" (1935) was to me, one of his greatest films. I can honestly say, I saw that film at least six times. My other Bing classics in the 30's were, "Doctor Rhythm", "Rhythm On The Range", and of course, "Pennies From Heaven". Oh, to see any one of those great films again! I have written on two occasions to B.B.C. Television in London, but although I have received a very nice letter in answer to my Crosby film requests, the chances of seeing any one of the films I've mentioned are indeed very slim. I guess this new "colour scheme" has put paid to a lot of the black-and-white oldies. Apart from my record collection of the Maestro, I have at my disposal, 650 ft. of Bing's films (8 mm), 400 ft. sound, "Sing Bing Sing" and "Blue Of The Night" - plus 200 ft. I took of Bing and his lovely wife, Kathryn, in September 1966. The other 50 ft. I took from the small screen a few weeks ago, the film being the 1954 version of "Anything Goes". I've got the soundtrack on tape, and will eventually combine the two. Not, I might add, an easy task! I hope one day to be invited to show these films at one of the I.C.C. meetings, especially the film I took of Bing and Kathryn at Gleneagles and Cockermouth. All best wishes to you and the staff of "BING"....looking forward to the May issue.

BERT BISHOP of "Tideway", Imperial Avenue, Maylandsea, Chelmsford, Essex, writes.....

I note that this magazine published in the last issue part of a Crosby orientated advert. by the Northern Ireland Tourist Board, which appeared in some week-end colour supplements as well as the "T.V. Times". Nice to know that Bing is still considered a name to be reckoned with in the hard-sell world of advertising. In view of the N.I.T.B.'s recognition of Bing's success with "Galway Bay", and the suggestion that he sings a song about Northern Ireland and the Belfast 'Exhibition', I reckon that they should send him the following lyrics....it could be ANOTHER million seller for Bing....or more likely, a well aimed plate of 'Mrs. Murphy's chowder' for me!

If you ever cross the sea to Northern Ireland,
Then maybe when the curfew ends the day,
You will sit and watch the smoke rise over Belfast,
And watch the home made nail bombs as they spray.

Just to hear again the rattle of machine guns.
The women helping snipers to reload.
And to sit beside an armoured car at twilight,
And see the flames die down in Shankill Road.

For the breezes blowing o'er the seas from Ulster,
Are perfumed by the CS gas's smell.
And the children in the side-streets hurling boulders,
Speak a language that the soldiers know too well.

For the soldiers came and tried to keep the peace here.
They warned us, but they haven't got a hope.
For the Reverend won't surrender his shillelagh,
Or light a penny candle for the Pope.

And if there's going to be a life hereafter.
And faith, 'twas taught upon my mother's knee,
I will ask my God to let me make my heaven,
As far away from here as I can be!

Exit left, clutching four-leaf clover!

EDITOR'S comment: The hidden talents of our club members will never cease to amaze me!

KATHY SAYS "THANK-YOU"

Proceeds from the 1970 Christmas Appeal were used to purchase the Reader's Digest album, "The Great Stars", as the I.C.C.'s present to Bing and Kathy. Frank Murphy who chose and despatched the gift received the following message from Kathy earlier this year....

January 15, 1971

Dear Frank,

We are delighted with the gift of "The Great Stars". The record album is a beautiful one, and it means a great deal to Bing since it came from people who hold him in such high regard.

Very sincerely,

(signed) KATHRYN CROSBY

We acknowledge the support of each member who contributed towards the present. Many thanks!

THE T.V. MR. BING

It's a sad state of affairs when Bing is consistently absent from the small screen, but his appearance on both ITV and BBC-2 on Sunday evening, May 2nd (one of Bing's reputed birthdays!) presented a big problem for those of us who tape-record all of his T.V. shows and films....the last part of the show overlapped the first 20 minutes of the film! However, the brainy Crosbyites among us can overcome

such situations, and I know of one member who had a tape recorder set up in two homes! The result was complete tapes of both "Stagecoach" and "The Flip Wilson Show" to add to his collection. Clever thinking! Particularly pleasing was the fact that Bing had solo spots in the show, as nowadays it is commonplace to find him duetting with the star. Just for the record, we were treated to the following....

Golf Sketch (with Flip Wilson)
Solo medley:
"Mountain greenery"
"They all laughed"
"Blue room"
Medley with Flip Wilson:
"Don't fence me in"
"I'm an old cow hand"
"Tumbling tumbleweeds"
"I've got spurs that jingle jangle jingle"
"Ragtime Cowboy Joe"
Solo:"I surrender dear"
Night Club Sketch (with Flip)

After a humourous build-up, Flip Wilson presented Bing with his Platinum Disc, details of which are published elsewhere in this issue, thanks to Leslie Gaylor.

SLEEVE NOTES - DO WE REALLY NEED THEM?

....writes BERT DAY

It has become increasingly difficult these days, to pick up an L.P. cover and read a set of sleeve notes that do not have some inaccuracy. Some of these are either typing or printingerrors, but others are of a more serious kind. Imagine the situation with the recent Decca release "The World Of Ann Shelton". The notes on this record give a title that is not included on the disc, and one that is on the disc is not shown in the notes. A customer might well buy this record for the title shown on the cover, only to find, when playing it, that the song which he bought the record for is not, in fact, included.

Some mistakes are of a lesser nature, such as the American Project L.P. "A Y.M.C.A. Camp Sing-A-Long". The notes give the singer as BIG CROSBY....now Bing is undoubtedly 'big' but this was obviously a printers' error.

Another Decca album in the "Bands That Matter" series, has an error in the personnel notes on the Roy Fox album. According to the notes, the solo on one track features Eric Farn, whilst on another track he is shown as Eric Tann, which is correct.

More serious mistakes turn up on the Frank Ifield L.P. issued on Columbia, on which Frank sings "Please", the sleeve notes state that the song comes from Bing's first film, "We're Not Dressing", which is wrong in both counts, and on the same disc, the "Daybreak" track is shown on the sleeve as being from Ferde Grofe's "Grand Canyon Suite". It was certainly composed by Mr.Grofe, but comes from a different suite entirely, namely the "Mississippi Suite". These particular notes were written by a member of the staff of the Musical Express.

Bing's L.P.s also suffer from these inaccuracies. On the R.C.A. Vintage series, "Paul Whiteman" Volume Two, the note referring to the track "I'm comin' Virginia" shows the soloist as Harry Barris, whilst

on the Dutch imported 2-L.P. set, "The Victorious Bix", the sleeve notes state, "Tom Satterfield arranged "When", which is offered here in take 3. There is an entertaining dialogue between Bing's scat singing and Bix's cornet, with Bix leading his section again in the last chorus". I know that this has long been a track of doubtful authenticity, but I did think that this track was clear enough to show that it is obviously not Bing.

These examples of some of the items I have seen lately on L.P. covers make me wonder if we really need sleeve notes at all. We did not have so much information on 78 record labels. Surely the only details necessary are the song title, the artiste and/or orchestra, the date of recording and the 'take' number. I, for one, would be more than happy with this situation, and who knows, it might speed up the issue of many an album which is being delayed for the sake of a wanted sleeve note.

BING WRITES....to LESLIE GAYLOR

Leslie Gaylor, of Newport, Isle of Wight, writes.....

> I have just received the enclosed letter from Bing. It was typed on February 10th, airmailed on February 16th and received by me on March 16th....so much for the postal strike! As far as new recordings are concerned, I feel sure that we have 'had it'. This is the situation and Bing seems quite definite about it. I personally think we shall get the odd recordings now and again, but they will be very limited. Bing has also sent me a real souvenir. This is a 10" x 8" photo, autographed by Bing, of the recent Decca Records award of the second Platinum Disc, presented to him for over 300,650,000 disc sales. This was a great gesture by Bing and I'm most grateful. I have also received the same photo from Larry, but this was taken from a different negative than the one from Bing. I have had a negative made of the new Platinum Disc photo, so that I can get one or two 'plugs' in about it.

BING CROSBY February 10

Dear Leslie:

Thank you so much for sending me the beautiful book, "The Guinness Book of Records".
I noticed a little item in there about the platinum record which I received some time back. I know that this is all the result of your timeless efforts to accomplish this result - and I thank you.
Leslie, I haven't got any plans to make an album in England. There just isn't that much ofa demand for things I record nowadays, and I don't think anybody would be wise to invest a lot of money in producing an album for this reason.
Likewise, I don't plan to do a Spectacular there either. There was some talk about doing a film with Jackie Gleason and Bob Hope and I but this hasn't been able to get off the ground.
Maybe someday we'll work something out.
I'll probably be in England in the spring or summer. No definite plans yet, but it's likely.
All best wishes, Leslie, to you and your family -

As ever, (signed) BING

BC:lm

THE OLD-TIMER

Re-printed from the "Daily Express" Friday, April 2nd.

When Frank Sinatra was a little lad spinning scratchy 78s on a hand-wound gramophone, his singing idol was the old timer in the photograph. With Sinatra's retirement officially confirmed, it seems that he has seen Frank both on and off the premises. The beard is homegrown, the hair is a wig, but there's no mistaking the amiable features of Bing Crosby, alias The Groaner, Der Bingle, sometimes falsely represented as Bob Hope's father.

At 67 next month, Bing is still grabbing a little of the vocal action here...a little of the action there. He doesn't exactly need an old-age pension. Bing was a millionaire before Elvis had cut his first teeth, never mind his first record. At the last count, Bing's record sales were touching 350 millions.

Here he is enjoying a change of pace from the recording studios. He's making his first horror film....called "Dr. Cook's Garden". In it he plays a silver-haired small town medico with a lethal bedside manner. The odd doctor treats his patients as he treats his flower beds.... encourages the healthy, succours the sick, but bumps off the weedy.

Says Bing, "I've been around a long time but there's no tonic like trying something new. This little old mass murderer is a real weirdo. He's even more frightening than some of Bob Hope's old jokes."

"CROSBY CLIPS" - Contributions wanted for this section, please! Members who send in newspaper and magazine cuttings for this feature must mention whether or not they want their contribution returned after use, otherwise your Editor will add the cutting to his own scrapbook!

ARTICLES ARE URGENTLY REQUIRED for publication in "BING", although these need not always be of a serious nature. Members who feel that they have the ability to contribute a regular column are requested to notify the Editor as soon as possible. "Copy" can either be typed or handwritten.

Correction!! I stated earlier that the box cover illustration on the re-issued Longines set is slightly different to the previous Treasury. Since typing that page, I have received one of the latest sets and hasten to add that the cover is, in fact, identical. The advertisements carry a "doctored" picture.

AN EDITOR'S PLEA....

Please make a point of printing your name and address (in block capitals) at the top of your letter when writing to the magazine. Lack of co-operation in this matter will result in your 'umble editor spending hours in trying to decipher your 'orrible 'andwriting!

And on that note, it's almost time to throw a bucket of cold water over the typewriter, order another supply of midnight oil for August, and take a well-earned break....at least, until the mail begins to thud onto the hall carpet. May I point out that I am a novice in the art of typing stencils (this is my second attempt!), and an expert in hitting the wrong keys! However, I sincerely hope that typographical errors in this edition are few and far between.

WHERE ARE THEY NOW?

Regrettably, I observe that "Australian Newsletter" has been absent from these pages for the last few issues. If our friends concerned are reading this, might I point out that their fine columns are sadly missed by all of us. This also applies to a few other "BING" regulars whose columns are no longer a permanent feature of the magazine. Please, if you're reading this, get in touch with us!

COPY DEADLINE for "BING" - August 1971 issue

All "copy" to be received by the Editor no later than three weeks prior to publication.

Everybody, now....latch on, good and loud, and contribute to the next issue. With YOUR help, we can aim at still better results.

LAST MINUTE REMINDERS

+ It is very important that you complete the order form to reserve a copy of "THE A TO Z OF BING CROSBY"....please do this now and return the form to the Editor as soon as possible. No I.C.C. member should be without this invaluable publication.

+ Our "Man In Charge" (who else but Reg Bristo) is now handling all subscriptions. You'll find his address on the inside front cover.

O.K. REG....IT'S ALL YOURS !

Best Wishes, folks!

JOHN

DECCA
BING CROSBY
sings

THE THOUGHTS OF CHAIRMAN MAO

Whatever they are - would seem to be an unlikely subject as regards these pages and Crosbyana. But, who knows ?

+ By coincidence, we've already mentioned China in the Georgie Stoll feature in connection with the "Silent Night" recording made to assist a mission to China. But that was in the old-fashioned China where missions, it seems, were desirable. They have been conspicuous by their absence in the modern "Red" China, and indeed, one imagines that if missions did manage to penetrate that largely mysterious and virtually unknown country, they would get a hostile reception.

+ But, things are changing, and it seems the comparatively humble yet, at international level, highly spectacular game of table-tennis is bringing China back into the family of nations. Whether or not that confers any blessings is a moot point!

+ In a recent article I referred to the fact that while Bing Crosby's records had been issued in almost every country of the world, they probably hadn't appeared in either Russia or China. I was basing that belief in respect of Russia on the fact that the Russian leaders invariably spurned Western "culture" as a demoralising influence and that the innocent would suffer with the guilty, ie., Russians would be denied the pleasure of Crosby's voice simply because of its country of origin! But Crosby records, if not actually issued in the Soviet Union, certainly reached there to delight some ears, as Stan White told me.

+ In the same article, if I remember rightly, I expressed surprise that Bing's records had, on the other hand, been issued in Japan. This surprise was, and is, occasioned by the fact that both Chinese and Japanese music is so totally different to that of the Occident - ours, if you prefer it! Their music is a tinkling, quarter-note, thing. Like toy music, if you can imagine such a thing! And they sing in high-pitched sing-song voices in, to our ears, montonous style. Because of this I wondered how the voice of Bing - or any Western singer for that matter - could appeal to them in view of its radical difference from their own styles.

+ But issued in Japan Bing's records certainly were - and now a letter from Bob Roberts in Chatham informs me that some of Mr. C's records WERE issued in China. Bob writes:

> "It is often stated that Crosby records have been issued in every country in the world except in China and Russia.....(that's what I said on p.29 of the last issue of BING) Bob continues: You may be interested to know that I have two Bing records clearly marked 'MADE IN CHINA'...they are very rare indeed and I found these harder to obtain than the Japanese Crosby issues of which I also have several in my collection. The details of the Chinese discs are as follows:
>
> PATHE LABEL (BLUE WITH GOLD LETTERING):
>
> BC 20021: Blue Hawaii/Sweet Leilani.
> BC 20051: My Heart Is Taking Lessons/On The Sentimental Side.
>
> + Remind me to show you these and other rare labels which you make that long-promised visit Reg!"

+ Ah yes indeed! And now that Bob has reminded I do remember these very rare records of his - and you will note the aptness of the label colouring. Still cannot help wondering what the Chinese make of Blue Hawaii etc! As for the visit to Chatham, that's something I will really look forward to.

(Cont. over.....

+ Let's indulge our whimsy, shall we, and ponder on the non-political thoughts of Chairman Mao. If his overtures to us and the Americans really bear fruit after the ping-pong (pardon me, table-tennis addicts!) he might go so far as to authorise the reissue of some Bing records! What a situation that would be, with us all making friends with the nearest Chinese restaurant proprietor in the hope of him getting us a copy of it! Or, it may be the Chinese laundryman! How many sen to the pound? And how is the mail situation with China? Ah well, or is it Ah So! its something to think about.

+ +

ALL QUIET ON THE CROSBY FRONT / BE BLOWED!

+ Well, it did seem quiet, didn't it? No Christmas film. A Christmas record that was not issued over here - not as yet, anyway. No sign of the various albums that have been mooted, i.e. Old Southern songs, an album with Vicki Carr, etc. etc. Then, out of the blue I catch sight of the Maestro with a full half-page spread in the Daily Express and easily the nicest opening paragraph I've seen about Bing in many a year. My more regular readers will appreciate the savour with which I read the following:

> "When Frank Sinatra was a little lad spinning scratchy 78's on a hand-wound gramophone his singing idol was the old timer in the picture.
>
> With Sinatra's retirement officially confirmed, it seems he has seen Frank both on and off the premises.
>
> The beard is home-grown, the hair is a wig, but there's no mistaking the amiable features of Bing Crosby, alias The Groaner, Der Bingle, sometimes falsely represented as Bob Hope's father...."

+ I'm sure the full article will be reproduced elsewhere in this issue so I'll not use further space - but I just wanted to get in that paragraph. Seems Bing is at last working on that film we have heard about "Dr. Cook's Garden". Seems the film offers the biggest out-of-character role one could possibly imagine for our amiable maestro for he's a mass-murderer. Not much chance of any songs, alas, for there's not much chance of "Music While You Work" in that sphere! Still let's hope the film gets here before "X" certificates and Bingo (ouch!) finish off the cinema here.

+ Incidentally, this Express article by Victor Davis, got Bing's total record sales correct - touching 350 million! And Bing's description of the "Doctor" he is playing: "he's even more frightening than some of Bob Hope's old jokes."

+ And mention of Bob and jokes (I suppose the two words are synonymous) did you catch his cracks re. Sinatra at the Oscar-award ceremony, televised here?

"Sinatra retired from show business - and they give him a special Humanitarian award!"

A second one seemed quite malicious - and I've noticed this before when Bob Hope has been cracking about Sinatra: "Too bad Frank's retiring - there's a real shortage of good Italian singers!" Well, seeing that Italians are among the foremost singers of the world - in an operatic sense at least - and that the pop scene is well sprinkled with American-Italians, it was either a malicious remark or I don't understand it properly.

+ But I cannot help wondering about that humanitarian award. I wonder if newspaper photographers and restaurant-owners subscribe to it ?

+++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++

SIGNATURE TUNES

— or theme songs, as the Americans call them. A contemporary magazine was recently asking readers to submit their suggestions for alternative signatures tunes for a number of famous artists. Bing Crosby was obviously among them - and suggestions for

(Cont. over..

"SIGNATURE TUNES"(Cont)

an alternative for Bing were : "Learn To Croon" and, perhaps obviously if the modern trend of using a hit record only is considered, "White Christmas". Well, the latter was about a dozen years too late for Bing's theme song and it was unlikely that Bing, or any other artist for that matter, would change theme tunes after being a worldwide favourite for 12 years. It isn't done! In any case, such a seasonal song as "White Christmas", even if it has become indelibly associated with Mr. Co., would hardly be appropriate as a theme song for any time but the immediate vicinity of Yule time.

+ "Learn To Croon" isn't a bad choice, I suppose. Obviously we must stomach the references to Bing as a crooner when we know full well he is considerably more than that. Certainly a lot learned from him - and made fortunes out of it! "Learn To Croon" indeed....

+ I believe I've mentioned before that my choice of an alternative signature tune for Bing would be "Please". And it wouldn't be far out for time purposes for it was perhaps the first big song, with "Here Lies Love", that caught us all by the ears. And to date, for that matter, hasn't let us go yet!

"Please, lend your little ear to my pleas,"

+ It's an amiable entreaty to listen, if that was needed. The rest of the lyric wouldn't be very appropriate:

"Send a ray of cheer to me please..."

+ See, it was Bing himself who sent the cheer. Still, I do think it would have made an appropriate theme song for Bing - if there had to be an alternative. Remember Bing revealed in the Autobiography Set that they were running-in "Just An Echo In The Valley" in case a new theme song was required. Wouldn't have liked that for that purpose. It would be appropriate for some of those artists who rely on 90 per cent echo for their voices!

+ Having said all that it implies there is something wrong with "Where The Blue Of The Night" is concerned. Nothing, in my opinion, could be further from the truth. As a nostalgic melody it cannot be faulted, and as far as lyrics are concerned, unless a theme song is specially written, they are seldom appropriate. If you are one of those who prefer up-tempo Bing, well he could always have used Jimmy Durante's version, or arrangement! as performed in "Sing Soft, Sing Sweet, Sing Gentle"!

+ Twice within the past couple of months I have attended dinner-dance functions and on each occasion the music was provided by an attractive middle-aged lady playing a Hammond organ with drum accompaniment. Now, I think dance bands should play at dances, but I must confess the way that lady handled the tones of that Hammond was a real delight. The delight was particularly emphasised because her repertoire, unless she was playing the odd "twist" or "shake" or one of those other odd, eccentric, modern dances which you perform, incidentally, with or without a partner (makes no real difference) consisted of 1930's music! Especially the waltzes and foxtrots. For quicksteps she was ripping off "That's A'Plenty", "Corinne Corinna", "Tiger Rag" and other classics.

+ But the astonishing high-spot, for me, of both evenings was when the lady embarked on waltz medleys. I was flabbergasted that when she switched to the wonderful tune of "Where The Blue of The Night" everyone, but everyone, young and old, SANG it! And when we got to the middle eight:

"If only I could see her,
Oh how Happy I would be.."

it was really roared out! Can you imagine that? Everyone seemed to know the lyric! Oh, I can assure you, it sounded just wonderful.

+ Have you any ideas for an alternative theme-tune for Bing ? If so, let me have them and we'll see how your ideas range. For instance, Bing might truthfully have used "I've Got The World On A String"! He might have used "Pennies From Heaven"! But I feel the period-factor is relevant - it should be a song from say 1931-32 for practical purposes. Still, if you have "out-of-period", i.e. later song ideas, let's have them. Bound to make interesting reading for the rest of us.

... ...

PLEASE LET ME KNOW IF YOU WOULD WANT A COPY OF MY ALLPHABETICAL &C. LISTING OF BING'S COMMERCIAL RECORDINGS - -

REG BRISTO, 7, Greenmeadow Close, C W M B R A N MON NP4 3NR

+"LEARN TO CROON" by Bing, incidentally, was heard in that wonderful musical film of "Jolson Sings Again". I really rate this, with its predecessor, "The Holson Story", to be the finest musical films made to date. The range of great songs alone would ensure success, I feel, but added to that was the truly remarkable performance of Larry Parkes who so faithfully reproduced the great Jolson. And my goodness me the "miming" he did to the great Jolson's singing was really incredible. I watched most carefully and the synchronisation was well-nigh perfect. And the whole story is so credible, so human, so real, in places, so heart-warming. Al's undoubted mission in life to entertain came over so strongly - and his feelings close to despair when he encountered those periods of his career when it seemed he was fading away in popularity. Happily, he "always came back", but it was in one of these morose periods when we heard the radio putting out "Learn To Croon" and an off-screen voice saying "...new singers like Bing Crosby, had taken over...."

+ Al came back all right - and to make some great radio appearances with our own maestro as well as two commercial recordings. And there are some very happy pictures in existence of the two of them - two of the greatest entertainers the world has ever known or, if present trends persist, is likely to know.

+ It remains a matter of great regret that the Bing Crosby Story hasn't appeared in such form on the cinema screen.

+++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++

And then as if to recompense for the Crosbyless-film-Christmas "GOING MY WAY" was presented on BBC TV. on Easter Sunday. We've most of us seen these probably half-a-dozen times and would, no doubt, happily see it another half-dozen times.

+ This, of course, is the film that brought Bing his Oscar awared in 1944 - and for once it was a safe bet that when Bing heard the news his surprise wasn't feigned - as it clearly was with this year's winners, or most of them. "GOING MY WAY" is a complete fairy-story, I feel. Credible in parts, no doubt, the story of a modern young "Father" tackling a parishes'problems in fresh, unorthodox, style - but in the parts of New York we saw - highly unlikely!

+ Something I did notice in particular on this showing was that Bing sang that unspectacular song "The Day After Forever" considerably better in the film that he did on the commercial record! This record, to my ears, presented Bing on one of his few, couldn't care less days which produced a rather lugubrious performance. Bing, on this particular recording, in most uncharacteristic fashion seems to be merely going through the motions. The whimsical scene where he showed the girl how to phrase the song, and "sing it with feeling", was in quite a different class. And what a joy to see Bing, with his (again) highly unlikely choir, starting off "Ave Maria" in such beautifully rich tones. I suppose you noticed, with me, that Bing did not attempt any duets with Rise Stevens - as he did with some of his more powerful operatic co-stars like Dorothy Kirsten, for instance, in "Accidents Will Happen", and "Milady".

+ Something else struck me, too, on this latest showing of this film, possibly because of the long run we had of Dr. Finlay's Casebook on TV. Bing and Barry Fitzgerald reminded me irresistibly of Dr. Cameron and Dr. Findlay! The young and the old, but as priests instead of as doctors. Many of the scenes seemed typical Tannochbrae, albeit, it must be admitted, with a considerably different setting! It has often been said that Barry Fitzgerald should have got the "Oscar" for his performance in "GOING MY WAY" -- or, perhaps both of them. Certainly Barry Fitzgerald, as always, gave a delightful performance - acting with perfectly natural ability as the old, kindly even if at times "tetchy" old man. And when his 90-year-old "mother" was surprisingly produced at the end for a reunion with her 70-year-old son, I almost expected Eamonn Andrews to step forward and say: "This is your life!"

(Cont. over...

+ But if I sound a little satirical its of the gentlest kind I assure you. I love these escapist films of Bing's - and you can keep the kitchen-sink and Oh! Calcutta, etc.

+ The million-seller song "Swinging On A Star" was the number of this film - another Crosby number that has become a standard. And seeing it again one was reminded that its perceptive director, Leo McCarey, died only recently. Unlike ITV presentations, geared to advertisement breaks, the film on BBC ran its full, uncut, length. And there were some great comic moments such as when Bing, after raising goodness knows how many dollars for the church asked Father Fitzgerald is he could have 50 cents for a golf ball - and when it turned out the "old man" was going to try ya round Bing had another dip in the collection-box saying "We'll get a ball for you too, then!"

+ And wasn't it a shame how the old man was turned off that delicious turkey - I could almost taste it myself - when the penny dropped and he realised the delectable bird he was tucking into was, in fact, stolen property!

+ Lovely film.

+ +

ANOTHER UNKNOWN BING!

A tape turned up in the mail a few weeks ago with a letter saying:

"Being a recent member of the Crosby Circle it seems to me every time I read your magazine the name of Roy Chappell crops up and how he sounds very much like Bing. Unaccustomed as I am to public singing myself - which is probably just as well - I merely sing to please myself. Would you like to give me your opinion on this tape, you being a Crosby man..." It was from Richard Lillico of - of all places - Newcastle-on-Tyne. I say of all places because that was, and still nearly is, the home town of Frank Murphy who has been organising Crosbyana for 15 years or so!

+ Well, I lost no time in putting the tape to work - and quite truthfully, I was really astonished. Richard had set himself the extremely difficult task of singing oh - about 40 Crosby numbers I would estimate - entirely without accompaniment! You don't have to be a singer to know just how difficult it is to sing without musical support to keep you "on the note". It requires an extremely good "ear". And Richard's tones ARE uncannily similar to Bing's, without a shadow of doubt. Naturally, Richard copies faithfully all the phrasing tricks of the Maestro - just as so many did, and have, over the years since 1932 or thereabouts. Its great to think people still want to...

+ I was happy to tell Richard what I thought of his remarkable performance. I'm sure Roy himself would like to hear this tape. Roy does, it is true, sing for his own amusement, but is also a fully professional performer and, I'm pleased to say, is kept fairly busy.

+ Richard should be singing in public, I feel. He didn't mention his age but to judge from his voice, he's no veteran! He should make his public debut. I was able to pass on to him the little device Roy uses when no accompaniment is available: he sings to Bing records in the parts where Bing is "resting". Other times, he uses non-vocal dance records and puts his voice "over" them. Most effective, too. It must also be excellent "training" for singing with a band, keeping one up to the mark on tempo and timing. Richard's is pretty good without these aids but obviously would be considerably more effective with accompaniment. His pitch is first-class.

+++ +++ ++++ +++

I'm sure Richard would be happy for you to hear his tape: his address is:

Richard Lillico,
175 Ladykirk Road,
NEWCASTLE ON TYNE 4

DER BINGLE AGAIN

+ Happily, I've been able to have a copy of THE JAZZIN BING album issued in Germany, sent over to me. This is the record Mrs. Susan Lawrence in Cambridge was kind enough to tell us about. The label is Top Classic Historia and the number H-622. The cover is a most striking one, mainly red, with a GREEN shaded picture of Bing, plus a small corner picture of him in black and white. The title is in a kind of fluorescent blue! Calculated to make the eyes go funny!

+ I'm afraid the transcription of these old 78's isn't up to Decca standard - but the details of the tracks and the notes on the sleeve most certainly are. The fact that they are, not unnaturally, in German makes it slightly difficult if one doesn't speak German! The list of titles includes the composer/s, the accompaniment, the place and date of recording! Which is pretty comprehensive. The titles once again are:

Seite 1 (see, teach yourself German as another aspect of following the records of Bing Crosby!)

1. I'm Coming Virginia. - With Paul Whiteman Orchestra - New York 29.4.27
2. Dinah - with the Mills Brothers - New York 16.12.31.
3. Shine - with the Mills Brothers New York 29.2.32.
4. Some of These Days - with Lennie Hayton's Orch. Chicago 26.5.32
5. My Honey's Lovin' Arms - with the Mills Brothers - New York 26.1.33
6. Someone Stole Gabriel's Horn - with Dorsey Bros. Orch- New York 14.3.33

Seite 2:

1. Stay On The Right Side of the Road - Dorsey Bros. Orch- New York 14.3.33
2. Someday Sweetheart - with Georgie Stoll Orch. - Los Angeles 8.8.34
3. Moonburn - George Stoll's Instrumental trio - Los Angeles 13.11.35
4. I'm An Old Cowhand - Jimmy Dorsey Orch. - Los Angeles 17.6.36.
5. Basin Street Blues - Connie Boswell, John Scott Trotter - Los Angeles 25.9.37
6. You Must Have Been A Beautiful Baby - Bob Crosby Orch - Chicago 4.10.38

+ "Bing war und ist geradezu eine amerikanische institution" says the sleeve. He certainly is. And "aufgenommen" means "recorded" - but I wish I could read all the sleeve notes!

+ I gather this is what we know as a "budget" record and the sleeve says it is "Eine Produktion der STEREOTON GmbH Munchen 15". Which raises the question: how did they get hold of, or permission to use, these tracks? We've had budget issues of Bing, of course, but they have been from Decca, RCA, EMI &c., which companies jealously guard their rights to Crosby tracks and rigorously withhold them from "budget" record companies not under their wing. Not that I'm concerned. Its a nice collection of Bing - nothing new, but as I said in the last issue, not available before in this particular listing. And any album that contains Bing, the Mills Brothers, Joe Sullivan, as well as all the distinguished bands, must be worth having, for its own sake. And I'm certain I've learn something from the sleeve notes - the bits I CAN read. For instance, the guitarist with Joe Sullivan on "Moonburn" is:"Bobby Sherwood, guitarre". And Bob is definitely Bing's "bruder".

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THE GEORGIE STOLL LISTING OF RECORD WITH BING IS TAKEN, AS ALL OTHERS IN THE SERIES, FROM "THE ROAD TO BING CROSBY" AND I AM GRATEFUL TO THE COMPILERS FOR THEIR PERMISSION TO USE IT IN THIS WAY.

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THAT WAS THE STRIKE!

+ The postal strike, of course. Contributing to the general quietness of the Crosby scene after Christmas - seemingly quiet, that is - was that catastrophic cessation by the post office. It was brought home to us just how utterly dependent our hobby is on the post. Of course, this devastating strike broke up businesses, let alone hobbies so its not up to us to complain overmuch, I suppose. Even so, the total absence of mail was uncanny and the general feeling of isolation!

+ It delayed, of course, the issue of the January BING, but worse still there were few letters and articles received in time to make a satisfactory issue. Even so, in the "emergency" edition that was made, I thought our new Editor, John Bassett, made a most auspicious debut with a very clean-cut lay-out which made the most of the material that was available. Clearly we can look forward to some entertaining and enterprising editing of our journal in the future.

....

By coincidence, "Gone Fishin'" was used several times to introduce television features - sometimes with Bing and on at least one occasion, with the Michael Holliday version. And this caused quite a bit of confusion and comment! One listener actually thought he had discovered a new Bing track when indeed, he had heard Michael's record. Quite understandable, for better collectors than I have been temporarily fooled.

+ Yet there is invariably one clue to distinguish one from the other and that is in the accompaniments: Mike's have a more "beaty", more up-to-date, backing. This is bound to be so, for in most cases the two versions were made in entirely different eras, and merely reflect the differences (not necessarily better or worse, just differences) in arranging ideas prevailing.

....

BING'S "SQUARE" RECORDS

+ The weekly newspaper-magazine WEEKEND surprisingly got the record situation fairly straight in an article by Barry Branford, in their March 3-9 issue even if its heading was:

"NOTHING SEELS LIKE A SQUARE RECORD."

+ Hereagain, I imagine the full article is reproduced elsewhere in this issue, such is the diligenceof our reporters - and Editor! Even so, I cannot resist giving a few of the article's telling points. For example: "In these days of long hair, loud sounds, DJ patter and the chart-busting platter, it is reassuring to know that the king of the golden discs is a 67-year-old grandad.....for the record, Bing is about to sell his 31,000,000th copy of 'White Christmas'....." A lovely breath of sanity about this.

+ The article also revealed that the combined sales of Presley and Beatle records just about equal the Crosby sales.

+ It is truly amazing to consider that "White Christmas", as the article said, is an industry in itself, for 96 million copies of it in various versions have been sold since it was first head in 1942. I myself have it by Vera Lynn, a couple of dance-bands - and the Ink Spots in addition to half a dozen Crosby versions - not all different I hasten to add. Or are they? I have to check this one!

+ The article also featured a Bing in top-hat - and also mentioned those legendary contemporaries of Bing's, the Mills Brothers, in connection with the fantastic success of their "Paper Doll". Other records too were dealt with showing that the modern "phenomenon of "million-sellers" isn't really so phenomenal, after all. The fact that gramophones, or their modern equivalents, are now probably owned in the proportion of about 20 to one (20 now, to one in say, pre-1950 days) is a highly significant factor in appreciating just how tremendous some of these earlier big records really were.

ASSESSING YOUR FAVOURITE CROSBY ALBUM

- BY MEANS OF A MILDLY MATHEMATIC FORMULA !

+ This is hardly a likely subject with Summer Coming On - more an absorbing exercise for the long, dark, winter evenings. However, no time like the present for discussing methods of solving the fascinating topic of what is your favourite Crosby album.

+ It is likely, of course, that many will deem it an impertinence. They KNOW what is their favourite album. No doubt about it: but therein lies a certain danger. I have some albums which I consider my favourites - and the trouble then is that invariably when you do you "daily dozen" of Crosby recordsyou inevitably pull out one of those "favourite" albums. One day, however, you slip on an album which you don't, unthinkingly, include in the "favourites". And what a surprise you get! Then for a few days you play nothing else but this newly-discovered charmer.

+ The "early 30's men/ladies" have no doubts concerning their favourites! So, possibly they are too case-hardened to initiate into a new method. And the method I'm going to outline will not apply to albums which are dedicated to one particular type of song, e.g. Hawaiian, cowboy, Spanish, &c. If Hawaiian guitars are anathema to you, well obviously they stand in a class on their own and largely unassessable. Equally, if Spanish numbers are NOT your forte, you are hardly likely to be converted to them. But the system is admirable for miscellaneous albums: albums which contain a varied selection, both as regards tempo, treatment, accompaniment and so on. All fifteen of the BING'S HOLLYWOOD series, practically all the Ace of Hearts albums (excepting the Beloved Hymns and the Dixieland Bands packages), as well as some of the "modern" albums like "Songs I Wish I'd Sung", "Bing Crosby Sings..." and so on. On the other hand, unless you like the up-tempo Bing exclusively, "Bing With A Beat" will not be suitable for "mathematical" assessment.

+ It may be that your favourite albums are quite concrete in your mind. If so, this analysis will merely confirm them. But it is possible you will get some surprises.

+ Mind you, you have to be strictly objective when making your assessment. I mean, we all think Bing sings a song better than anyone else. Fair enough - and indubitably true. Equally true, however, is the fact that in some songs, on some records, Bing did NOT put up his usual immaculate performance. These records are happily few and isolated when considering the total range of his record output. Nevertheless, unless you can accept this fact - you will not be objective and will not, therefore, approach the assessment in the necessary frame-of-critical-analysis mind! To coin a phrase, that is.

+ The first thing to do is to decide what your parameters, or requirements, are for a good record. We have already faced the situation that Bingppssibly sang better on some numbers, some TYPES of numbers, better than others. But even if you decide "Bing sings it - that's enough for me!" what of the accompaniment ? Does it appeal to you? Was it too brash, too obtrusive, too quiet, too thin, over-orchestrated, under orchestrated? Do you like say solo piano accompaniment, or organ, or guitar? Must it be a big swinging band, a small Dixieland group ?

+ So, our next parameter is ACCOMPANIMENT, second to Bing's performance. Remember, this relates to a single track.

+ Next, the type of song, e.g. do you like a "mushy" ballad; do you like a well-thought-out ballad?; a comedy duet, a love-duet, up-tempo or "bluesy"?

+ Next we could have a heading: "Melody"; what kind of a tune is it? Is it a lovely melody that warms you every time you hear it?; is it a comparatively tuneless melody(!), a monotonous melody ? It is worth pointing out, if this melody requirement sounds peculiar, that Bing - and for that matter any other singer - will often make a great performance out of a very ordinary number. Conversely, quite a number of modern singers make a very ordinary performance out of a truly great song! Let me give you an instance: a few years ago I met a very keen and knowledgeable Crosby collector and during the process of a highly cordial meeting, we browsed through several hundred 78's. He picked up "San Antonio Rose", remarking "That's the tune that goass on for ever - or seems to! Rather monotonous..." This shook me rather and my first reaction was:

"This man's a heretic! What treachery!"

+ Yet I came to realise, after hearing someone else sing it, that the "build" of this number does give the melodic phrases a certain monotony! I still don't consider it so when Bing sings it -- and the fact that it was one of the million-sellers seems to indicate that any "monotony" was either unnoticed, or acceptable.

+ So, what parameters have we got: (1) Bing's performance; (2) the accompaniment; (3) the type of song

+ What else would be relevant ? What about "Association" - did the song come from a particular film you liked, whether or not Bing? Do you associate it with a particularly happy time of your life ? Is it your "anniversary" song ?

+ There may be other parameters you would wish to use: its purely a personal preference. But we'll draw the line, for the purpose of this article, at the four headings given. For each of these headings you "mark" each track of the album, using a grading of from 0 to 10. This simply means that if you think an accompaniment is out-of-this-world and goes a long way to making the record, you would mark it "10". If on the other hand it was loud and brash, if it made the record a fight between Bing and the band, you would bring your mark down to say, "3", or something which in your own opinion it deserves - for this is your personal preference entirely. Equally, for "melody", if its a song you can listen to any time, and you find the phrases running around in your head for days afterwards, its going to get a high mark. If its "BeBop Spoken Here" - for a facetious example - you will perhaps feel obliged to give it "0" under this heading of "melody" or "type". You get the idea.

+ As another example, I just love those records where Bing is accompanied by Carmen Cavallero, piano (sometimes rhythm) only. It follows that I will give such records a high mark under "Accompaniment". But of course, in this connection, and indeed under all "headings" each record would stand on its own appeal to you. I mean, I also like those records with a full but not brash outfit, especially where there is a passage by "muted" trombones. There are a surprising number of such records in Bing's repertoire. I like too, the drive of Bob Haggart's bass, and the driving rhythm generally, in "I Want My Mama". So, you get the idea, I hope?

+ When the album has been "marked", you add up the 12 marks (if there are 12 titles and there usually is) under the four heads. Thus you find which album takes top marks under these headings. You also add up ALL the marks for ALL the headings.

+ With 12 titles and four "headings" an album can, therefore, "earn" up to 480 marks!

+ But I'm sure I've lost you now. Almost lost myself, if the truth was told... So let's do an explanatory exercise when all will become clear. I would stress the criteria I have used are purely my own for your guidance, but they do mostly cover, I think, what we look for in a record. You will get some funny results, especially if you feel like I do about "Bing Sings While Bregman Swings"! The accompaniment heading gets a string of reluctant 3's or 4's ! Mind you, another parameter I've thought of using is "popularity" of the song. There are songs which are universally accepted as "great" songs and indeed have earned the title of "standards". Yet I have to confess that even some of these have little appeal for me. "Stardust" is generally reckoned to be one of the greatest popular songs ever written yet the truth, in my case, is that I would rather hear "Begin The Beguine", "South of the Border" and scores of other songs. Much the same applies to "These Foolish Things" which, perversely, never gives me a lot of listening pleasure. No good trying to account for this, is there.

+ In the light of this, perhaps the fourth criterion should be "lyric" and not "association". When working out my system I found the latter rather cancelling itself out because the "association" of any song with Bing puts them more or less on the same pegging!

+ The following, then, are some albums I've already "marked" and assessed:

OLD MASTERS: Volume 1 AH 1	Bing:	Accomp.	Melody.	Lyric.	Total (out of 40)
Someday Sweetheart.	9	7	8	8	32
Would You?	10	9	9	8	36
Remember Me?	9	7	7	6	29
Shoe Shine Boy.	9	8	6	6	29
Dear Old Girl.	9	5	7	7	28
You Must Have Been A Beautiful Baby.	9	8	7	7	31
It's The Dreamer In Me.	10	9	10	9	37
My Reverie.	10	9	10	9	38
Old Folks.	8	6	6	8	28
Don't Be That Way.	10	10	10	10	40
Mr.Gallagher & Mr. Shean.	10	9	8	10	37
The Moon of Manakoora.	9	7	6	6	28
Totals(out of 120)	112	94	93	94	393 (Total out of 480)
OLD MASTERS: Volume 2, AH 17.					
Lazy.	9	8	7	7	31
It's The Talk of the Town.	10	10	10	9	39
What's New?	10	10	8	8	36
If I Knew Then.	10	8	8	9	35
My Buddy.	9	8	7	7	31
I Ain't Got Nobody.	7	7	7	7	28
Mr. Meadowlark.	9	8	7	9	33
Imagination.	6	8	6	5	25
A Gal In Calico.	7	7	5	5	24
But Beautiful.	8	7	6	7	28
And The Angels Sing.	8	6	6	6	26
On The Aitchison, Topeka & Santa Fe.	7?	7	6	5	25
Totals (out of 120)	100	94	83	84	361 (Total out of 480)
OLD MASTERS: Volume 3, AH 24					
Pretending.	7	8	8	7	30
These Foolish Things.	8	8	8	9	33
On Behalf Of The Visiting Fireman	8	8	6	7	29
One Sweet Letter From You.	8	8	6	7	29
I Want My Mama.	9	9	7	7	32
So In Love.	9	9	8	8	34
Sweet Loraine.	7	7	7	8	29
The One I Love Belongs To Somebody Else.	7	7	7	7	28
Baby Won't You Please Come Home?	7	8	7	8	30
Who's Sorry Now?	6	8	8	8	30
How Soon ?	8	9	9	9	35
I'll See You In My Dreams.	8	9	9	8	34
Total (from 120)	92	98	90	93	373 (Total out of 480)

BING'S HOLLYWOOD: BING 1

	Bing.	Accomp.	Melody.	Lyric.	Total (out of 40)
Love Is Just Around The Corner.	10	8	8	9	35
June In January.	10	10	10	10	40
With Every Breath I Take.	10	10	10	10	40
It's Easy To Remember.	10	10	10	10	40
Soon.	10	9	10	9	38
Swanee River.	10	10	10	10	40
Down By The River.	10	9	10	10	39
Without A Word Of Warning.	10	9	9	9	37
Two For Tonight.	9	9	7	7	32
From The Top Of Your Head.	10	9	8	8	35
I Wish I Were Aladdin.	9	8	7	7	31
Takes Two To Make A Bargain.	9	9	8	7	33
I Wished On The Moon.	10	10	10	9	39
Total (out of 130)	127	120	117	115	479 (total out of 520).

+ +

+ Well! What d'you know - I must be an "Early 30's man"! Plenty there for you to disagree with, I feel certain. I shall have to do these again in say a year's time - WITHOUT LOOKING AT THE ABOVE. It will be interesting to see what changes occur in my ratings.

+ You will note that the BING 1 record rather upsets things by containing 13 titles instead of the more usual 12, and therefore, such an album will get more marks because the extra title intrudes. And while it can be argued that its fair enough: 13 titles could make you favour an album more than 12, to take it to a logical conclusion one should take the average. This works out at:

AH 1 = 32.75 marks per track; AH 17 = 30.08; AH 24 = 31.08; and BING 1 = 36.84

+ Thus, on this rating I get more pleasure out of playing BING 1 than I do the other three albums.

+ Of the OLD MASTERS VOLS. 1. 2 and 3, I assess the first as the more pleasurable to me. I hasten to add, however, that this should not be taken too seriously, tho' it is an attempt to assess what I, perhaps subconsciously, rate the various albums. I will work through them all ultimately.

+ I see that I have given five records the maximum 40 marks - and four of them are on BING 1! And I rate Bing's own performance better on AH 1 than on the other two OLD MASTER albums. As a matter of interest, AH 1 is surprisingly down on "Accompaniment" but in front on each of the other three headings. I note, also, that "A Gal In Calico" turns out to be the record I rated lowest!

+ You may regard this as an interesting procedure. You may think it a waste of time as you already KNOW your favourite record. You takes your choice, naturally. If it does appeal to you it will be as well to take a small notebook, or even an exercise (school) book, and draw up a table for each album on each page. Above all, you must endeavour to br unsentimental and objectively analytical. Personally, I found it amusing - and not a little interesting. Surprising too!

+ +

+ While I do appreciate hearing from readers it is a big help if readers particularly desiring a reply, would enclose either a SAE or a stamp. Postal charges being what they are now, the bill mounts!

+ +

BING CROSBY

No 11

ACCOMPANIED BY . . . . . .

Previously in this series:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.
5. Vic Schoen.
6. Gus Arnheim.
7. The Dorsey Brothers.
8. Jimmie Grier.
9. Bob Crosby.
10. Lennie Layton.

GEORGIE STOLL ✡

When I embarked on this series, conscious that no less than 94 accompanists, i.e. bands, orchestras, trios, pianos, guitarists, &c, I would have been rather an optimist to think I could run through this long list without meeting some I would find it difficult to say anything about.

+ One of those occasions has now arrived! Georgie Stoll - an honoured name among Crosby collectors, certainly occupying a very, very important niche in the Crosby saga. For evidence we need go no further than to study, right away, the illustrious list of records on which he backed Bing with his orchestra:

No.	Title.	Recording Date:	Remarks:
1.	I Love You Truly.	8.8.34.	1st on new Decca contract.
2.	Just A'Wearying For You.	"	
3.	Let Me Call You Sweetheart.	"	
4.	Someday Sweetheart.	"	
5.	The Moon Was Yellow.	5.10.34	
6.	The Very Thought of You.	"	
7.	Two Cigarettes In The Dark.	"	
8.	The Sweetheart Waltz.	"	
9.	With Every Breath I Take.	9.11.34	
10.	June In January.	"	
11.	Love Is Just Around The Corner.	"	
12.	Maybe I'm Wrong Again.	"	
13.	Soon.	21.2.35	
14.	Down By The River.	"	
15.	It's Easy To Remember.	"	(With the Rhythmaires.
16.	Swanee River.	"	(& 3 Shaes of Blue (Swanee River with the Crinoline Choir.
17.	Silent Night, Holy Night.	"	Special Restricted issue. See below.
18.	Sailor Beware.	13.11.35	
19.	My Heart & I.	"	
20.	Moonburn.	"	(Instrumental trio (from Stoll orch.
21.	So Do I.	24.7.36	
22.	Pennies From Heaven.	"	
23.	Let's Call A Heart A Heart.	29.7.36	
24.	One Tow, Button Your Shoe.	"	

"BING CROSBY ACCOMPANIED BY GEORGIE STOLL" (Cont)

+ In addition to the above titles there were at least four more which remain to this day unissued. They are as follows;

Ole Faithful.	Dec. 1934
Blame It On My Youth.	" "
Lullaby of Broadway.	" "
Clouds.	" "

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+ A note apropos these titles in the illustrious discography, THE ROAD TO BING CROSBY, says: "The above titles were taken from a radio programme, all recorded on the same day. Test pressings are known to exist of the first three items".

+ It can only be a matter of great regret that these titles were not issued. "Ole Faithful" was a tremendous hit of the time - cowby number of course - and written by the illustrious British song-writing team of Jimmy Kennedy and Michael Car. To get an idea of just how illustrious they were consider "Isle of Capri" and "South of the Border"! Their songs, at least, compared with the great American song-writing teams. "Ole Faithful", incredibly, was in what we like to think of as the authentic "Western" idiom - and a great number for Bing. "Blame It On My Youth" is a lovely, appealing number, again beautifully sung by Bing and, luckily, I have both these titles by means of tape. I haven't heard the remaining two unissued numbers by Bing. "Lullaby of Broadway" is well known and more or less a "standard" these days and Bing's version can well be imagined. "Clouds", as far as I can recall, I've never heard either by Bing or anyone else! As these were taken from a radio show the copyright might be interest, tho' it probably resides with Decca. Otherwise, perhaps some brave soul would consider issue disc dubbings of the first three titles, at least.

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+ However, to return to the list of 24 Georgie Stoll/Bing Crosby records that WERE issued. The list, many will aver, is pure poetry, merely to read it! And I'm among those. As a matter of interest, among these titles are some of the records I think of when the record books tell us that Bing's first million-seller was "Sweet Leilani", made in 1937 and achieving the six-figure accolade in 1941. If "June In January", "Soon", "With Every Breath I Take", "It's Easy To Remember" at worst did not sell a million each - worldwide - I'm a Dutchman. Van Bristo? Hmm, well my parents and their parents and I myself, were born in England so I reckon they were million-sellers.

+ I was confessing earlier in this article that I knew nothing of Georgie Stoll - and I trust someone will let us know for I will be delighted to include the story of Georgie in these columns. But the note in the discography saying that the unissued titles were radio spots indicates at least that Georgie Stoll was accompanying Bing on radio. Before I ruminated on this I was wondering whether Mr. Stoll was a Decca band, i.e. under contract to them and thus called upon to accompany Bing, or whether he was under contract to Paramount Pictures - and indeed, played for Bing in the films concerned. For many of these great records were of songs featured in Bing's early films - that epoch-making time when Bing's colossal radio-popularity was making it essential and inevitable that the world should see him as well as hear him. The films concerned are: "Here Is My Heart", "Mississippi", and "Anything Goes" - the first one. "With Every Breath I Take" - another grand number, so essentially a Crosby epic. And as for composers, well as we mentioned last time, they were Robin and Rainger, Rodgers and Hart - 'nuff said! Then there are the non-film numbers, our own British Ray Noble's "The Very Thought Of You", another standard. The first two numbers Bing made on starting his long-term Decca contract with Jack Kapp "directing" - and choosing "I Love You Truly" and "Just A'Wearying For You". Certainly , as has often been remarked, two unusual, if not odd numbers to start off with and needing a degree of courage. That they were highly successful goes without saying. "Just A'Wearying" was particularly courageous in view of the tremendous version of this song by the great Paul Robeson.

+"Sailor Beware" (by Robin and Whiting) is a fine song too, and came out most effect-

(Cont.

ively in the film. As for "Swanee River", ah! will those who saw it ever forget it, when Bing was persuaded to join in with the "choir"? The tremendous appeal and nostalgia of the lovely "Soon" and "Down By The River". The lovely lyrics of "Easy To Remember":

> "Your sweet expression, the smile you gave me,
> The Way you looked when we met...
> It's easy to remember - but so hard to forget...."

+ You will note that Georgie Stoll's association with Bing started, on record, on 8th August, 1934 - oh my goodness, we nearly overlooked that other classic "Someday Sweetheart"! - and ended on 29th July, 1936, just a month under two years. Longer than Gus Arnheim and Jimmie Grier and a few others, but as with them, not long enough! And note that on most sessions they cut four titles a day! And today these minnows take six months or more to make an album!

+ "My Heart And I" and "So Do I" - two beautiful numbers we cannot omit to mention in discussing Crosby records with Georgie Stoll. As I said at the beginning, the list is purepoetry. The melody - well, incomparable. And yet this Stoll band was, like so many bands of that era, a full, versatile musical yet swinging outfit. I mean, listen to "One Two, Button Your Shoe" which, for me, produces one of Bing's most memorable ad libs:

> "And you get me dizzy when you walk right into my arms..."

+ Moonburn was an exception, too, in that it was made with a trio from the Stoll band, plus the famous jazz pianist (always a favourite with Bing, incidentally) Joe Sullivan.

+ THE ROAD TO BING CROSBY also contains a very interesting note regarding the restricted issue of "Silent Nifht, Holy Night" - the first time that Bing, against his own personal wishes, recorded this Christmas song which with "White Christmas" is the largest selling single ever. The note reads:

> "In December, 1934, Father Ranaghan returned to the USA after five years work with the St. Columban's Foreign Mission at Hanyang, China. He approached Bing and Larry Crosby who organised the reprocessing of an old film showing the work of the Mission in China. A soundtrack was added and the film was shown in parishes throughout the States raising funds for the mission. Bing later a rranged for a part of the soundtrack to be issued in disc form, the sales of which also benefitted the mission.
>
> "Bing was not seen in the film which is unlikely to be in existence now. There is also some doubt as to whether DLA 97-A (that is the Silent Night listed above) was used in the film."

+ Bing, of course, subsequently re-recorded "Silent Night", both with Victor Young and John Scott Trotter and it is these later versions which have constituted the amazing sales of this Christmas song and not, therefore, the restricted George Stoll version.

+ It's true to say that, coming as it did right at the start of Bing's Decca contract, combined with the wonderful selection of songs it fell to Georgie's lot to direct behind Bing, has given him an honourable and concrete place of honour in the list of musical directors who have accompanied Bing.

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IMPORTANT NOTICE:

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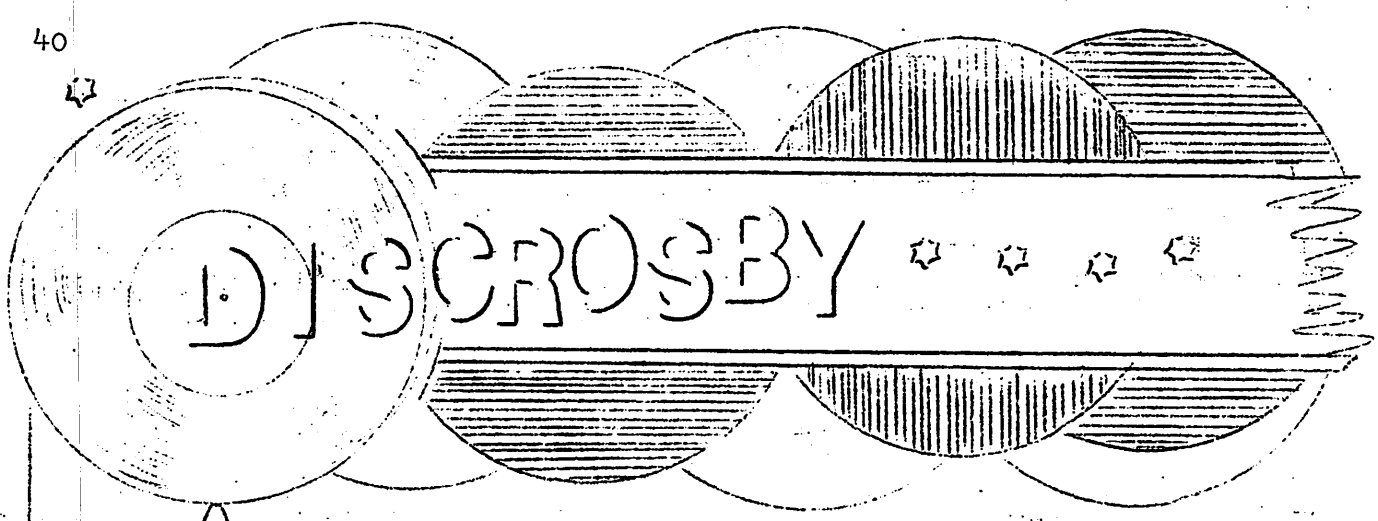
If you would be interested in a copy write to me now. Reg Bristo.

I am in the process of compiling a complete, ALPHABETICAL, list of Bing's commercial recordings. I was doing this purely for my own use and purposes when a couple of letters mentioned how useful such a list would be. It will not include record matrix or catalogue numbers, but I will include recording dates, accompanists and other remarks re. artists appearing on record with Bing. Its chief merit, though, will be its alphabetical nature. If sufficient readers are interested I would be prepared to print it for the cost of materials and postage. It cannot even be estimated at this juncture how much this would cost but say in the region of 50p. (10/-)



About Bing's records - but contrariwise, starting with a non-Bing!

+ The "charts" has long been a kind of sick-joke to most of us so the listing of a record in them is hardly a commendation to anyone who likes reasonably good popular music, or a pleasant singing voice. But it was ever true, no doubt that the occasional exception proves the rule! So it was to see that highly able Crosby disciple, Perry Como, hitting the high spots with his lovely record "It's Impossible". After Bing, I imagine I find Perry the most listenable - indeed, the most talented and pleasant - singer. It's no mean feat to break through the "pop" hysteria for a good singer these days as we are only too well aware.

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+ I know many of our members, too, have respect and affection for this other Mr. C. and no doubt they are aware that an excellent album of Perry has been issued on RCA International (INTS 1204) entitled "Como's Golden Records", and the highly attractive price of 99p. The titles are:

Don't Let The Stars Get In Your Eyes:	Wanted.
Till The End of Time.	Round and Round.
Prisoner of Love.	Because.
Catch A Falling Star.	Delaware.
A Hubba-Hubba-Hubba.	When You Were Sweet Sixteen.
Temptation:	Magic Moments.
Papa Loves Mambo.	Hot Diggity.

+ Fourteen highly melodious titles comprised of a mixture of the old and the fairly "new". It was "Temptation" that first brought Perry international fame around after some years as the vocalist with Ted Weems and his Band - tho' I must confess that the album sleeve says that it was that lovely song adapted from Chopin's Polonaise, "Till The End of Time" which did the trick. I'll not argue. The album is in re-created stereo and very well reproduced it is.

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+ This gives me my umpteenth version of Russ Colombo's song, "Prisoner of Love" - and "Magic Moments" seems comparatively recent tho' in fact it was 1957-58! How time flies... You will also notice that the album includes Perry's excellent version of "Because", which reminds us that those who have heard Bing's "cardboard" advertising disc of this lovely song can only regret that Bing never committed this song to a more permanent commercial record.

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+ I mention this album because it seems to me the record companies, and certainly the shops, are getting even worse at presenting albums other than the Led Zeppelin, Jimmie Hendrix etc. Whoever they may be, I hasten to add. And if you want a good runner-up to Bing in the form of a very nice album, get this one.

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DISCROSBY (Cont):

+ Many readers will also have noticed that Woolworth's are selling a large miscellaneous range of 12" lps at 15s.6d. ooops... 77 new pence! I've learned that some readers have managed to pick up Bing Ace of Hearts at 50p though I must confess that I haven't seen any in our South Wales Woolworths. The only capture I made was a Mills Brothers called "Dream" - 77p. Twelve good titles, the best of which is "What Have I Done For her Lately". And speaking of the Mills Brothers, I'm second to none in my admiration for them as great contemporaries of Bing's but I was a little jolted to see "Shine" advertised in a magazine as :

The Mills Brothers (with Bing Crosby) !

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+ I've mentioned here and there the odd fact that quite a number of Bing's albums contain an "odd-man-out". Perhaps the most unusual is the inclusion of the Scottish "Tobermory Bay" with eleven Irish numbers on "When Irish Eyes Are Smiling". Not quite so startling, but nevertheless instantly apparent is such an odd-man-out on the "Blue Hawaii" album when after eleven tracks with Lani or Dick McIntire and their Hawaiians/Harmony Hawaiians respectively, Bing sings "Sweet Hawaiian Chimes" with Harry Owens and his Royal Hawaiian Hotel Orchestra. And a nice sound this band had - full-bodied, with a reed section not unlike that of Guy Lombardo. And you won't need reminding that Harry Owens was the composer of - "Sweet Leilani".

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+ There's little doubt that BING 2 (Hollywood series) would come out very well on the "marking stakes"! And quite unplanned, I find myself back on Georgie Stoll... I'm playing it now as I type ..."Sailor Beware". What a spanking number this is! And what an accompaniment behind Bing. We must learn more about this Stoll orchestra. Seems to me they must have immediately preceded first Jimmy Dorsey, and then John Scott Trotter starting on his marathon run with Bing.

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+ "Empty Saddles" with music by Billy Hill - and lyric from a poem by J. Keirn Brennan, and accompaniment this time by Victor Young, with a stentorian chorus from The Guardsmen. There follows Johnny Mercer's glorious piece of satire - "I'm An Old Cowhand". This record, incidentally, is a great example of how, by being captivated by Bing's singing and the cleverness of the lyric, one is inclined to overlook the glorious driving swing of the Jimmy Dorsey accompaniment. Let's listen to it again - concentrating if we can on Jimmy Dorsey's band!

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+ And that second chorus when Bing sings an "ad lib" chorus for want of a better description, in a slower tempo, bending notes all shapes. It's a perfect "trombone" solo, if you follow me. Note the accompanists on this album: Victor Young, Jimmy Dorsey, and Georgie Stoll. What an album!

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+ Surely the most remarkable number on BING 2 is that very unusual soliloquy, "Round-Up Lullaby". It was around this time that Bing, under the guidance of the astute Jack Kapp, was beginning to spread his wings and sing songs not normally associated with "a crooner"! "Just A'Wearying For You", being perhaps the first example. And rhe "Round-Up Lullaby" is equally unusual, unusual in its construction and its phrasing. Most haunting, I feel. This too is a bit of an odd-man-out for while most of the songs on this album were by famous song-writing teams, with Billy Hill adding music to a poem for "Empty Saddles", the Lullaby was written by Badger Clark and Gertrude Ross.

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"D I S C R O S B Y " (Cont)

+ And we haven't even mentioned "I Can't Escape From You"! This is a number - and I'm afraid I've mentioned this before - which I rate very highly indeed on all counts: lyric exceptionally good and philosophical; Bing in voice to match; and as for the Jimmy Dorsey accompaniment, really tremendous. Even in the middle of this straight-forward ballad there is an inspired piece of clarinet-playing (quite short) with the band backing up with tremendous swing. They were indeed happy days. Thankfully we can still enjoy them!

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+ What a wonderful feeling it is to come across a Bing record! What a nice warm glow as you convey it home... I buy a lot of records. Many of them I like quite a lot. But more often I would gladly exchange the couple of albums I've bought for one shaky looking old 78 of Crosby that I haven't got. And of course, the more Bing records you have, combined with his infrequent recording these days, makes it progressively more difficult to pick up "new" ones, doesn't it.

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+ Still, it remains a glorious hunt, watching and waiting for them - and one still gets those "red-letter" days from time to time.

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+ The accompaniments of the late Buddy Cole have often excited comment, including praise and some criticism. Buddy's was essentially a small group for Bing's radio spots, solo and with Rosemary Clooney, of course. But there can be little to criticise in that tremendous version of "Chicago" ! It really sparkles - Buddy on piano, the guitarist, the drummer (his work is incredible), and the bass. Recordings made around the time when the rot was setting in for the popular music world. Aggreat pity, for there never was a better "Chicago" than this by anyone.

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+ As a novel - and lengthy - album do you think the following would get monotonous? Old Man River; Rhythm On the River; Swanee River, Where The River Shannon Flows; Down By The River; Down By The Riverside; La Seine; Lazy River, Mississippi Mud; Muddy Water; Walk Me By The River, The River ; Red River Valley, Shenandoah! A regular tidal wave. And wouldn't it round if off nicely if Bing gave us a couple of choruses of - Old Father Thames!

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IMPORTANT CORRECTION!
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We have got our "advertising" mixed-up! Will you please send your reservation for the alphabetical listing of Bing's records to Editor John Bassett !

+ The re-make of the classic Western "STAGECOACH" in which Bing appeared, 1966, was shewn on ITV (Yorkshire) television on Sunday, 2nd May. Highly appropriate for Yorkshire readers, especially if they didn't see this film on the cinema screen - especially as it coincided with Bing's birthday!

+ Yet this was an ominous omen on the success of this film for it is well known that films have to be at least 5 years old before they can be sold to TV - and usually only then when it is believed their money-making potential in the cinema is finished. I feel that this second version of "Stagecoach" was adversely affected by - television! The original, with John Wayne, Thomas Mitchell, Claire Trevor and the rest was truly a classic - and for that reason had been shewn time and again on TV. Everyone knew the story and script off by heart!

+ Finally, the Sunday Mirror ran a story of women at war - the days of wartime as it affected women in particular. One quote: "More people packed into the cinema than ever before to escape. With a lover's arm around your shoulder, whsipering sweet nothings in your ear, and watching Clark Gable and Bing Crosby doing likewise, who cared if a bomb did drop? One would go out happy!"

+ Greetings and farewell from Reg Bristo - Happy Bing listening !

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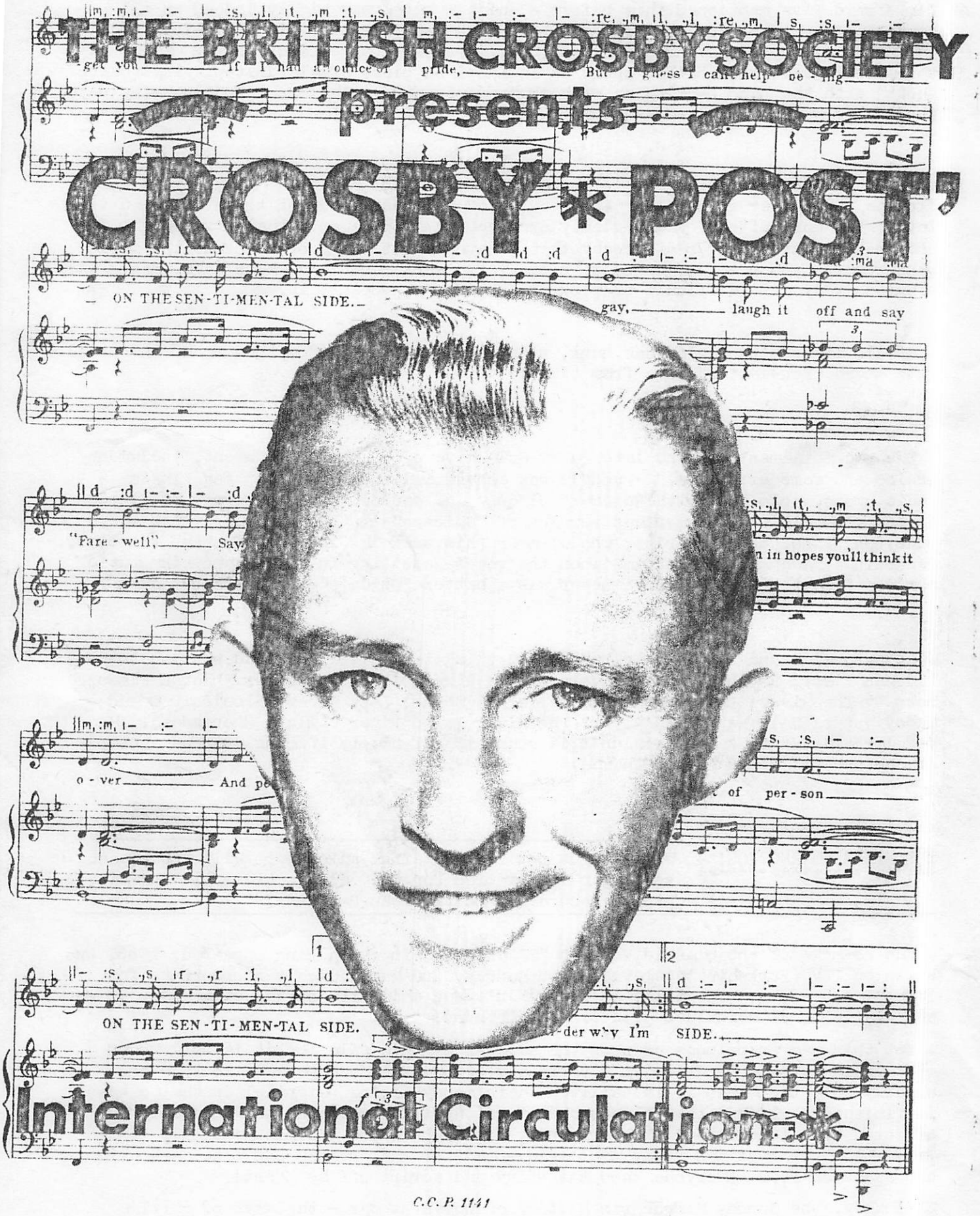

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